Robert Bleiberg, editor of Barrons, told an MIT audience that the US is facing severe recession.

By Lucy Everett

The US is in a recession which will be “more protracted and painful than any other since World War II,” the editor of Barrons’ Magazine told an MIT audience last week.

The current recession differs in scope from previous ones in post-war history, according to Robert Bleiberg. Cost-cutting industries are worldwide, he said, as if “the entire Western world and Japan at once are succumbing to virulent economic life.”

Bleiberg, who has been editor of Barron’s for 20 years, discussed the current state of the economy in last Monday night’s LSC lecture, “The Stock Market and Business.”

Close economic ties between the US and the rest of the world have created much more complicated international circumstances, he said, citing the downfall of the British pound and the collapse of international monetary structure as a unique situation.

He said the Arab oil embargo and the resulting high fuel prices was another major cause contributing to the recession.

The recession in the US, which follows a long period of inflation, has already resulted in large layoffs in the auto industry. IBM, a “traditional growth company,” has temporarily stopped all hiring, Bleiberg said. Cutbacks in such areas as the chewing gum industry, he said, reflect changes in consumer patterns, which may lead to lower production.

The stock market has also been affected; according to Bleiberg, stocks since the 1946 peak of the overall price index amount to between 75 and 30 when adjusted for loss of buying power. These losses, he added, were the 90’s levels reached in the 1929 stock market crash.

Available corporate assets are at a new low, said Bleiberg, and business has been “stretched to the limit.”

Corporate debts are high because of the stock market collapse, and “double digit inflation” has caused the rise in consumer prices and the rise in personal incomes.

“Bad mistakes in judgment” in the past year contributed to the recession, Bleiberg concluded. (Please turn to page 9)
Particle explanation lacking

By Stephen Blatt

Early attempts by physicists to confirm the properties of the subnuclear particle recently discovered at MIT added to an MIT audience last week.

"We don't know yet. It is a new basic particle property," said Professor Martin Deutsch, the director of the Laboratory for Nuclear Science, under whose auspices Ting's work was done, commented that "it is surely not an accident that the experiment was performed by Ting and not an accident that Ting is at MIT." He described Ting as not a creative genius or "a virtuoso experimenter," but as someone who "asks, 'what is it we want to know?' and goes about finding the answer systematically."

MIT President Jerome Weisner, in a filmed speech shown at the conclusion, called the discovery "a great event in physics" and the conversation "a joyous occasion." He also noted that while the funds Ting was working with were originally slated for solar energy research, Ting was given a stellar performance.

Following the congratulatory speeches, Ting explained the experimental setup at Brookhaven, where the particle was found. Earlier work was done at the Cambridge Electron Accelerator, which was closed due to withdrawal of federal funds in December, 1973.

Changes planned for phones

By Mike McNamee

A new system for dialing long-distance calls from MIT extensions, expected to save MIT money and improve telephone service, will be implemented at the Institute in the fall of 1975.

The new system will replace the current method of making long-distance calls from "Class B," or limited, extensions through an operator with a direct-dial system that will allow all calls to be made for the same rate as direct-dial calls.

Based on a proposal submitted to the Universal Telephone and Telegraph Company by 110 MIT students, the plan will require the caller to dial long-distance calls by direct-dialing.

Berlan explained, "the system should cut the cost savings will be significant. The extension at the new system, Beilin said. Currently, New England Telephone charges 15 percent more for operator-assisted long-distance calls than for direct-dial calls. The new system will only "nominal" 3-cent charge for each call.

Some MIT activities and offices are up to the proposed changes, however. Since MIT account numbers can be used to requisition supplies and purchase items, many offices try to keep them more secure than telephone credit card numbers. These offices feel that security will be decreased by the new system.

Berlan, however, disagreed. "We found that most of the people who make long-distance calls from extensions already know the account numbers," he said. "There will be no security loss from that standpoint."

Berlan also said that increased ability to trace bad calls will help cut MIT's losses on fraudulent telephone use. "We'll be able to warn the account holder if his account is being misused, which is something we can't do now," he said.
Winter comes to the 'Tute

The first major snowfall of the winter hit last Monday night, when Cambridge got over an inch of white stuff on the ground. Although the snowfall did not cause major problems for snow removal forces, and Physical Plant handled the accumulated snow easily, the cold temperatures that came with the snow were not easy to deal with. Snow gave way to rain last weekend, as a major storm moved in from the Midwest. After stranded a number of travelers in Midwestern cities with snow, the storm dumped inches of rain on the East Coast yesterday, flooding areas on the MIT campus.

(Photos, clockwise from left: The skies were threatening Monday night before the snow; Students got out their heavy coats to deal with wintry weather; A snow-tool left by some MIT students on Kresge Plaza. Photos by David Schaller and Tom Klimowicz.)

NEEDED: Public Sector Managers

The SCHOOL of URBAN and PUBLIC AFFAIRS at Carnegie-Mellon University offers a two-year program designed to prepare future leaders for professional service in the expanding area of management of public policy.

Career opportunities in this critical area are expanding faster than in most other fields. They offer great challenges for innovative approaches to public sector management using modern quantitative methods. SUPA's problem-solving orientation offers diverse careers to aspiring public managers.

Carnegie-Mellon University
School of Urban & Public Affairs
M.S. Admissions
Schenley Park
Pittsburgh, Pennsylvania 15213

For more information, return coupon below.

NAME _________________________
ADDRESS _______________________
CITY ___________________ STATE ZIP ______

LOOK HOMeward... (ANGEL?)

RESERVE YOUR CHRISTMAS SPACE EARLY!

Now is the time to assure yourself of Christmas reservations. See MIT's convenient travel agent, Heritage Travel, Inc. . . . where quick reservations are a specialty.

No longer need you rely upon undependable mail order ticketing or make unnecessary trips into Boston. Heritage is ready to process all your travel needs in minutes. And our staff of economy-minded professionals will be able to save you dollars.

Ski tours and cruise offerings available.

Heritage's street level office is just one block from the Sloan Campus, in Kendall Square. Call or visit our office: we're open from 8:30am until 5:30pm, Monday through Friday, and from 9:00am until 1:00pm on Saturday till December 14th.

Heritage Travel, Inc.
One Broadway, Cambridge, Mass. 02142
Tel. 868-8696
In Case of Insomnia—SF

By Storm Kauffman

I find it difficult to believe that, given my proclivities with science fiction, I have not yet mangled the subject in this column. I can blame it only on myself. I am the former editor of Thursday and Monday, the monthly of the MIT Science Fiction Society, publishing his first (fantasy) short story in Worlds of If finally nudged me into it.

Some readers may have had experience: no other place has such a gathering of its advocates. There are some of which I am not, avid readers (that's me), and casual acquaintances. Among these, is a knowledge group, too, I don't claim to an expert (having read only some SF of the past), but I do have some background. Anyway, I am here mainly addressing those who remain unconvinced.

Unfortunately, the genre has reaped an unjustified reputation of being lowbrow and monstrous horror movies which are incorrectly labeled SF. Those individuals will expect also on the basis of these few bad examples are being unfair. One of my former instructors disliked all SF categorically.

The problem lies in the "Science Fiction" label which is a nomenclature. The genre, as it is considered today, is but a catch-all for anything that does not fit conventionality elsewhere. This most diverse of groups of authors has lumped with historical fiction, fantasy (a character, scenes, etc., and a lot of pure bullshit.

Even within the precise definition, there is a great depth: deep open, political, social, cultural analyses, psychological, historical, and machine plots.... Some are characterized by gimmicks, some are excellent plot and character development, and some by a total absence of redeeming social value.

Certainly a lot of bad SF is written, but there is much that is of very high quality. Many people, like my humanities instructor, are blinded by the SF label and refuse to read certain works. I, here mainly addressing those who remain unconvinced, am not claiming to be an expert (having read only some SF of the past), but I do have some background.

The genre has reaped an unjustified reputation of being lowbrow and monstrous horror movies which are incorrectly labeled SF. Those individuals will expect also on the basis of these few bad examples are being unfair. One of my former instructors disliked all SF categorically.

The problem lies in the "Science Fiction" label which is a nomenclature. The genre, as it is considered today, is but a catch-all for anything that does not fit conventionality elsewhere. This most diverse of groups of authors has lumped with historical fiction, fantasy (a character, scenes, etc., and a lot of pure bullshit.

Even within the precise definition, there is a great depth: deep open, political, social, cultural analyses, psychological, historical, and machine plots.... Some are characterized by gimmicks, some are excellent plot and character development, and some by a total absence of redeeming social value.

Certainly a lot of bad SF is written, but there is much that is of very high quality. Many people, like my humanities instructor, are blinded by the SF label and refuse to read certain works. I, here mainly addressing those who remain unconvinced, am not claiming to be an expert (having read only some SF of the past), but I do have some background.

The problem lies in the "Science Fiction" label which is a nomenclature. The genre, as it is considered today, is but a catch-all for anything that does not fit conventionality elsewhere. This most diverse of groups of authors has lumped with historical fiction, fantasy (a character, scenes, etc., and a lot of pure bullshit.

Even within the precise definition, there is a great depth: deep open, political, social, cultural analyses, psychological, historical, and machine plots.... Some are characterized by gimmicks, some are excellent plot and character development, and some by a total absence of redeeming social value.

Certainly a lot of bad SF is written, but there is much that is of very high quality. Many people, like my humanities instructor, are blinded by the SF label and refuse to read certain works. I, here mainly addressing those who remain unconvinced, am not claiming to be an expert (having read only some SF of the past), but I do have some background.

The problem lies in the "Science Fiction" label which is a nomenclature. The genre, as it is considered today, is but a catch-all for anything that does not fit conventionality elsewhere. This most diverse of groups of authors has lumped with historical fiction, fantasy (a character, scenes, etc., and a lot of pure bullshit.

Even within the precise definition, there is a great depth: deep open, political, social, cultural analyses, psychological, historical, and machine plots.... Some are characterized by gimmicks, some are excellent plot and character development, and some by a total absence of redeeming social value.
an interview with Dalia Atlas

by Stephen Owades

Dalia Atlas is the first person ever invited to guest conduct the MIT Symphony Orchestra (December 7) at 8:30 in Kresge will be invited to guest conduct the MIT Symphony Orchestra. Her invitation to conduct at MIT is the first half of an important project for the Technion's director, David Epstein, to the Technion in return. She is in the Boston area and is staying at a guest in McCormick. She was gracious enough to grant me an hour of her time for this interview, which was conducted in the living room of McCormick this past Saturday afternoon.

Further information about the MIT Symphony Orchestra is available in my regular column. McCormick. She was gracious enough to give me an hour of her time for this interview, which was conducted in the living room of McCormick this past Saturday afternoon.

In this country, we see very few women conductors. Is there a prejudice against women in this field, and has it affected your career?

I am used to the question that I wonder if you were going to ask it. I thought maybe that it's over, that nobody's asking it anymore. I have been accepted as a conductor, because of course the accepted way is conducting with a chorus or women conductors. They protest that they don't have the time and the opportunity to audition a woman for a conducting position—a woman conductor as a woman, you have to do something very different. So we look at this and the possibilities were very limited. They also travel with me abroad, and we've had great success. Next year we are coming to America for a coast-to-coast tour, and we will appear in Boston then. With this group I work all year. Besides the Pro Musica Orchestra, we do go out to conduct such groups as the BBC Northern Orchestra and the Royal Philharmonic in England. Now for the educational side, the real kind of being a conductor, I have a dilemma: whether to go where I belong natural—music, or to something different. I decided to form something very special. I have always found that there is a strong connection between science and music—it's unbelievable how much they go together. People who deal with science and are also musicians have the same kind of dilemma: what to choose, music or science. Being practical and being involved with science, you can't do both, but music can continue even if you are doing science. (It does not always work the other way. If you are doing music, you can't always do science on the side.) If you do science in a permanent way, and continue to do music as well, you can fulfill all of the desires, after all, I say, of your soul. Because of the importance of mathematics in music, scientists making music have the ability to get over difficulties, even technical difficulties, by analyzing the problems, and they can often perform on a level no lower than that of professional musicians. When I started at the Technion about eleven years ago, I went to the management and told them my plan. They didn't believe it could work, so I asked them to let me try it—why it was a challenge for me. I started out with chamber music, developed an orchestra, and it's had tremendous success. Of course, we are a small country, not like the United States, and our orchestra is not as big at MIT's—we have about 55 in the symphony orchestra and 120 or so in the choir. All of them have musical backgrounds, because we have a good educational system in Israel and many of the students play instruments. At MIT you can form your own choir, we work on vocal development, and the orchestra rehearses twice a week, as MIT's does. We do some work with both groups, and some with just the orchestra. I have just the choir that I conduct. Last year I began a new project, called Open Concerts, to bring music to everybody at the Technion, not just my students. (In the music division, of which I am head, we have about 500 music students and 400 non-music students. (In the music division, of which I am head, we have about 500 music students and 400 non-music students.) Every three weeks we have a concert in our auditorium, and everyone is invited to come. We have a wide range of music: chamber music, wind, strings, piano, choirs—vocal—everything; and from all periods, from ancient music to contemporary. It has worked very well, and we now have so many music lovers at the Technion that music has become an important part of the school. This happened here at MIT some time ago, because your faculty of music is about 25 years old.

I met here with the orchestra for the first time, and it felt like I was at home. You have the same material here; they are so fast, they respond so immediately to whatever you say to them, they have appreciation, imagination, everything! I really fell in love with this orchestra; to tell you the truth, I have never felt so good with any orchestra. I have no problems with any orchestra, and we always understand each other, but with this orchestra I fell in love. I admire them—they are so nice, and they do their job with such devotion. As a conductor, I can tell how an orchestra's permanent conductor is, and David Epstein has given them a strong background. The combination of a good regular conductor, as David is, and good people, makes for magnificent results. I am expecting to have a very good concert.

The MIT music section must be a lot like what you would like to see develop at the Technion, isn't it?

I was most impressed with the MIT music division—you have many more subjects and faculty members than we have. I have had to build an audience of music lovers at the Technion, but I would hope to have a music department like the one we have here someday. We have to combine many things into one course, and practical things work best, but we have to try to separate. Everything is centered on performing. I lecture on the music that the students are going to perform, and then we perform it. Our students are basically members of the performing groups.

Dalia Atlas with the MIT Symphony
The MIT Choral Chamber Players, "the elite chamber-music group on campus, will give a concert in the Building 7 lobby at midnight Friday, December 13 (if it actually Saturday, of course). The program comprises three Beethoven Scherzos, the Beethoven Egmont Overture, and Wagner's Siegfried Idyll. The Fourth Brandenburg is a concerto grosso, featuring solo parts for two recorders (to be played in modern flutes) and violins, and is one of the most perfectly realized pieces ever written. The Musical Offering resulted-"
Charles Ives
A Centennial Discography
by George Harper

There is a great Man living in this Country—a composer. He has solved the problem how to preserve one’s self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame.

His name is Ives.

—Arnold Schoenberg

1974 has been a big year for commemorations: it is the 150th anniversary of Anton Bruckner’s birth, and the centennial of the deaths of Arnold Schoenberg and Gustav Mahler. We are all aware of the death of Gauguin Dufy. The year has seen the Boston Symphony Orchestra pay tribute to Schenone: first at Tanglewood, with performances of Verklärte Nacht, the Violin Concerto, and an organist and choir director at the Central Presbyterian Church in New York City. The experience did not harm Schoenberg, first at Tanglewood, with performances of Verklärte Nacht, the Violin Concerto, and the gargantuan Gurre-Lieder; and more recently in Boston with a stunning performance of the Piano Concerto. But the BSO has given short shrift to the centennial of an American composer born in the same year as Schoenberg: Charles Ives. There were no performances of any of his works at Tanglewood, and the “74-’75 season will see only two of his smaller works, Central Park in the Dark (October) and Washington’s Birthday (March). His four symphonies and the two orchestral sets are being ignored. It seems that if we want to celebrate the birthday of the greatest American composer America has yet seen (after the fact—it was October 20), we have either to travel to such places as Dushkov, Russia, and New York City (expensive), or to turn to recordings (at today’s prices, also expensive). Fortunately, several excellent recordings, new and otherwise, of major Ives works are available for our delectation.

Ives authored four symphonies, mang-

ing in style from the orthodox First Symphony, written during his student days at Yale, through the brash Second, dating from 1902, and the introspective Third, completed in 1904, to the mind-

blowing Fourth, finished in 1916. The First Shows its student status: it displays little of the personal quality that we expect from Ives; but this was work at the insistence of his teacher at Yale, Horatio Parker. Still, it is not without interest: it has an attractive sort of Brahmsian flavor. The recording to have is with Ormandy and the Philadel-

phia Orchestra (Columbia MS-711), but only is this a fine performance, it is bracketed with a much more important work, Three Places in New England. The Second Symphony is a dazzling piece, but is more so in juxtaposition with the First. Bernstein’s performances of the Second with the New York Philharmonic in 1951 were a major milestone in Ives’s rise in critical and popular esteem. Ives makes liberal use of one of his favorite techniques, quoting popular melodies and hymn tunes, everything from Columbia, New York’s own-in-the-Dark, turning the Wondrous Cross in the second move-

ment. The fifth movement ends nowhere near any sort of resolution—in fact, it strongly reminds us of the conclusion of Mozart’s Musical Joke. The recording of choice is with Bernstein and the New York Philharmonic, bracketed with a performance of The Fourth of July from Ives’s Holidays Symphony. The Third Symphony is one of the loveliest things Ives ever wrote. Substituting The Camp Meeting, its introspective air is quite striking and thoroughly at odds with the common and mistaken image of “Ives the noise-maker.” A good recording is with Ormandy and the Philad-

elphia Orchestra (Columbia MS-8483), bracketed with performances of Decorative Day (from the Holidays Symphony) and an amazing piece, The Unanswered Question. The real mind-boggler, though, is the Fourth Symphony, which in this work as a set of three answers (movements two through four) to the question of the purpose of life, posed in the first movement by the hymn (sung by union chorus) Watchmen, tell us of the Night. This wild composition was for years considered unperformable. When in the mid-’60s Leopold Stokowski finally premiered the work, it was with the aid of two sub-conductors to handle the independent meters of the hair-raising fourth movement. The third movement is a double fugue on the hymn theme From Greenland’s Icy Mountain and All Hail Power. There are two excellent recordings available: one is with Stokow-

ski and the American Symphony Orches-

tra (Columbia MS-6775), and the other is with Jose Serebrier (one of Stokowski’s sub-conductors) and the London Philhar-

monic Orchestra (RCA ARL1-0359). If pressed (pun intended), I would recom-

mend Serebrier’s over Stokowski’s, though Stokowski is perhaps more ener-

getic (some might even say frenetic). Serebrier benefits from fantastic sonics and really lays out the complex textures and overlapping lines much more clearly (especially in the second and fourth movements) than does Stokowski. Sere-

brier also has the luxury of having for the choral segments the John Aldin Choir, a group many consider to be the finest chorus in the world.

Along with the Columbia box set of the symphonies mentioned above, another good idea for a holiday gift is the new 150th Anniversary Album from Columbia (four discs plus bonus, M4-72504), which includes fine performances of seldom-heard works, along with some amazing recordings of Ives performing some of his own works for solo piano—Ives takes a composer’s liberties with his own pieces. Also included is a bonus disc of conversations with people who knew Charles Ives and his father George.

This is intended as a good basic Ives discography covering the newer and more significant recordings. Columbia especially deserts our thanks for having contributed so many fine discs of both major and minor works in recent years. For those who find themselves taken with this most American of composers, there are vast fields of less-familiar works for ex-

ploration.

An excellent bargain is available from Columbia—fine performances (Ormandy/ Bernstein/Bernstein/Stokowski) of all four symphonies in one box (Columbia D38-783) on three discs, priced at the equivalent of two discs. This is really an excellent buy, and I would strongly re-

commend it to anyone who is starting to listen to Ives.

Ives wrote two symphonio-scale tone poems for orchestra, his Three Places in New England (Orchestral Set No. 1) and Orchestral Set No. 2. Though Ormandy’s reading of Three Places is good (available with the First Symphony—see above), it is totally outclassed by the recent record-

ing of the Boston Symphony Orchestra under Michael Tilson Thomas (DG 2536048). This is an extremely sensitive performance of a gorgeous piece of music, and as a bonus you get a stunning performance of Carl Ruggles’s Sun Trea-

ter, a piece which, though worlds apart in mood from Three Places, is no less a masterpiece. Though I am not as fond of the Orchestral Set No. 2, it too has its points. The third movement, entitled From Hanover Square North at the end of a Tragic Day (1915) the Voice of the People again Arises, is intended as an evocation of the faces and sentiments of the crowds Ives encountered in New York City on the day of the making of the Lusitania. A fine recording is with Leo-

pold Stokowski and the London Sym-

phony Orchestra (London OSA 21060), bracketed with a performance of Olivier Messiaen’s L’Ascension.

Ives was for much of his creative life an organist and choir director at the Central Presbyterian Church in New Haven, Connecticut. During his teens he wrote many striking works for chorus. Chief among them are the psalm settings, the Harvest Home Chorales, and one of the most amazing things Ives ever wrote, General William Booth Enters Into Heaven. Ives himself often was heard to remark that of all the works he had authored, only his Psalms 90 really satis-

fied him. Two recordings by the Gregg Smith Singers under the direction of Gregg Smith (Columbia MS 6921 and MS 7321) cover most of the major works for chorus with fine performances, including a really excellent General William Booth. A major new release (Nonesuch 72035, 2 discs) has Gilbert Kalish and Paul Zukofsky in performances of the four Sonatas for Violin and Piano.
The Berlin Philharmonic Orchestra is commonly considered to be one of the world’s truly great ensembles, and today its music director, Bernstein, gave a box-office appeal as the Berlin orchestra’s chief artistic director, Herbert von Karajan. It was thus with extreme interest that I attended the two Berlin Philharmonic concerts here in Boston on the 6th and 8th of November, part of the orchestra’s first American tour since 1965. Karajan conducted on both evenings: on Wednesday night the program included Brahms’s Third Symphony and Wagner’s Prelude and Liebestod from Tristan und Isolde and his Overture to Träumerei; on Friday night the Dvorak Violin Concerto No. 1 in A-flat Major, Haydn’s Symphony No. 3 (“Eroica”) of Beethoven were performed.

The fame of the Berlin/Karajan combination is based on the glorious sound that they are said to produce and the perfect synergy of the ensemble ("the orchestra is but an extension of my hands") with which they are said to play. I did find that the sound of the orchestra to be quite as good as I had expected, both from recordings and rather "fuzzy" tone, especially in the bass section, would probably have surprised me as well as the weak wood and overblown wood, whose isolation is unfor- merly deep. The voice, still, is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza- tion that presents the innermost of the authentic Baroque performance. The brisk tempo for the Buxtehude Der treue liebt mir nit did work extremely well, and this was for me the high point of the program. The soloists, all members of the chorus, were of variable quality, with the bass voices particularly powerful and the altos under the direction of the concertmaster. But still, this is a remarkable organiza-
Charles Ives
A Centennial Discography
by George Harper

There is a great Man Living in this Country—a composer. He has solved the problem how to preserve one’s self and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives.

-Arnold Schoenberg

1974 has been a big year for commemorations: it is the 150th anniversary of Anton Bruckner’s birth, the 500th anniversary of the death of Guillaume Dufay. The year has seen the Boston Symphony Orchestra pay tribute to Schoenberg: first at Tanglewood, with performances of Four Shakespeare Sonnets, the Violin Concerto, and the gargantuan Gurre-Lieder; and more recently in Boston with a stunning performance of the Piano Concerto. But the BSO has given short shrift to the centennial of an American composer born in the same year as Schoenberg: Charles Ives. There were no performances of any of his works at Tanglewood, and the ’74-’75 season will see only two of his smaller works, Central Park in the Dark (October) and Washington’s Birthday (March). His four symphonies, what the record orchestral set is being ignored. It seems that if we want to celebrate the birthday of the greatest composer America has yet seen (after the fact—it was October 20), we have either to travel to such places as Danbury, Connecticut, and New York City (expensive), or to turn to recordings (at today’s prices, also expensive). Fortunately, several excellent recordings, new and otherwise, of major Ives works are available for our delectation.

Ives authored four symphonies, ranging in style from the orthodox First Symphony, written during his student days at Yale, through the Second, dating from 1902, and the introspective Third, completed in 1904, to the mind-blowing Fourth, finished in 1916. The First shows its student status: it displays little of the personal quality that we expect of Ives. In fact, Ives toned down the work at the insistence of his teacher at Yale, Horatio Parker. Still, it is not without interest—it has an attractive use of Brahmsian flavor. The recording to have is with Ormandy and the Philadelphia Orchestra (Columbia MS-7111). Not only is this a fine performance, but it is bracketed with a much more important work, Three Places in New England. The Second Symphony is a dazzling piece, even more so in juxtaposition with the First. Bernstein’s performances of the Second with the New York Philharmonic in 1951 were a major milestone in Ives’s rise in critical and popular esteem. Ives makes his use of one of his favorite techniques, quoting popular melodies and hymn tunes, everything from Columbia, the Gem of the Ocean to When I Survey the Wondrous Cross in the second movement. The fifth movement ends nowhere near any sort of resolution—in fact, it strongly hints at the conclusion of Mozart’s Magic Flute. The recording of choice is with Bernstein and the New York Philharmonic, bracketed with a performance of The Fourth of July from Ives’s Holidays Symphony. The Third Symphony is one of the loveliest things Ives ever wrote. Subtitled The Camp Meeting, its introspective air is quite striking and thoroughly at odds with the common and misused image of "Ives the noisemaker." A good recording is with Bernstein and the New York Philharmonic (Columbia MS-6843), bracketed with performances of Decoration Day (from the Holidays Symphony) and an amazing piece, The Unanswered Question. The real mind-boggler, though, is the Fourth Symphony. Ives intended this work as a set of three answers (movements two through four) to the question of the purpose of life, posed in the first movement by the hymn (tang by solemn chiasm, tell us of the Night. This wild composition was for years considered unperformable. When in the mid-’60s Leopold Stokowski finally premiered the work, it was with the aid of two sub-conductors to handle the independent meters of the hair-raising fourth movement. The third movement is a double fugue on the hymn tune From Greenland’s icy Mountain and All Hail the Power. There are two excellent recordings available: one is with Stokowski and the American Symphony Orchestra (Columbia MS-7175), and the other is with Jose Serebrier (one of Stokowski’s sub-conductors) and the London Philharmonic Orchestra (RCA ARL-1039). If pressed (pun intended), I would recommend Serebrier’s over Stokowski’s, though Stokowski is perhaps more erudite (wonderful even say frenzied!). Serebrier benefits from fantastic sonics and really lays out the complex textures and overlapping lines much more clearly (especially in the second and fourth movements) than does Stokowski. Serebrier also has the luxury of having to choral segments the John Alldis Choir, a group many consider to be the finest chorus in the world.

An excellent bargain is available from Columbia—fine performances (Ormandy/Beethoven/Stokowski) of all four symphonies in one box (Columbia DLX-783) on three discs, priced at the equivalent of two discs. This is really an excellent buy, and I would strongly recommend it to anyone who is starting to listen to Ives.

Ives wrote two symphonic-scale tone poems for orchestra, his Three Places in New England (Orchestral Set No. 1) and Orchestral Set No. 2. Though Ormandy’s reading of Three Places is good (available with the First Symphony—see above), it is totally outclassed by the recent recording of the Boston Symphony Orchestra under Michael Tilson Thomas (DG 2530048). This is an extremely sensitive performance of a gorgeous piece of music, and as a bonus you get a stunning performance of Carl Bughin’s Sun Treaderv, a piece which, though worlds apart in mood from Three Places, is no less a masterpiece. Though I am not as fond of the Orchestral Set No. 2, it too has its points. The third movement, entitled From Hanover Square North at the end of a Tragic Day (1915) The Voice of the People again Arise, is intended as an evocation of the faces and sentiments of the crowds Ives encountered in New York City on the day of the sinking of the Lusitania. A fine recording is with Leonard Slatkin and the London Symphony Orchestra (London OSA 21060), bracketed with a performance of Olivier Messiaen’s L’Empire des Saisons.

Ives was far more of his creative life an organist and choir director at the Central Presbyterian Church in New Haven, Connecticut. During his tenure there he wrote many striking works for chorus. Chief among them are the psalm settings, the Harvest Home Chorale, and one of the most amazing things Ives ever wrote, General William Booth Enters into Heaven. Ives himself often was heard to remark that of all the works he had authored, only his Psalm 99 really satisfied him. Two recordings by the Gregg Smith Singers under the direction of Gregg Smith (Columbia MS 6921 and MS 7323) cover most of the major works for chorus with fine performances, including a really excellent General William Booth. A major new release (Nonnus 73025, 2 discs) has Gilbert Kalish and Paul Zukofsky in performances of the four Sonatas for Violin and Piano.

Along with the Columbia box set of the symphonies mentioned above, another good idea for a holiday gift is the new 1974 anniversary Album from Columbia (four discs plus bonus, 44-33504), which includes fine performances of seldom-heard works, along with some amazing recordings of Ives performing some of his own works for solo piano—Ives takes a composer’s liberties with his own pieces. Also included is a bonus disc of conversations with people who knew Charles Ives and his father George.

This is intended as a good basic Ives discography covering the newer and more significant recordings. Columbia especially deserves our thanks for having contributed so many fine discs of both major and minor works in recent years. For those who find themselves taken with this most American of composers, there are vast fields of less-familiar works for exploration.
**OVERLAND THROUGH ASIA: An Unleaded Guide**
by Paul Dowsey-Magog
Globe Publications, 156pp, $4.95
Overland, therefore, is an adventure to be tolerated all the hard way, most novice travelers either check into a motel halfway through, or else book or ignore them having read them. The rest of the novices probably do not report a sufficient number of fresh tips, which is a product of travelogues produced annually. Maybe the lack of traffic in the great Wild Kingdom buy travelogues for heavy reading.

**RESCUE SQUAD**
by William Morrow & Co., 44pp, $7.95
We were told that the first camp未婚 caption about the fireman. I wouldn’t know, I always wanted to join the Navy and I never served in a firehouse. William Morrow & Co. published the first book WHAT IS TO BE UNDONE in the middle of February, Mr. Albert, who graduated from a small New Harmony 1970 high school, certifies the first book WHAT IS TO BE UNDONE to be a true story. As told by a fellow fireman, it tells the story of the fireman’s life, his job, his problems, and his relationships with his family and friends. The author has been a fireman for several years, and he has always been interested in the fireman’s life. The book is a true story, and it is a good read for anyone who is interested in the fireman’s life.

**Fear of Flying**
by Erica Jong
New American Library, 311pp, $1.95
Here is one of those books which impresses in Read more at 8:00pm at a bookstore near you. The writing is excellent, and the ideas are well developed. Erica Jong, a well-known feminist writer, has written a book that is both entertaining and thought-provoking. The book is about a woman who has a fear of flying, and her journey to overcome her fear. The book is well-written, and it is a good read for anyone who is interested in the topic of fear of flying. Erica Jong has written a book that is both entertaining and thought-provoking. The book is well-written, and it is a good read for anyone who is interested in the topic of fear of flying.

**Fear of Flying**
by Margaret Minsky
PAGE 8 TUESDAY, DECEMBER 3, 1974 THE TECH
New American Library, 311pp, $1.95
Here is one of those books which impresses in Read more at 8:00pm at a bookstore near you. The writing is excellent, and the ideas are well developed. Erica Jong, a well-known feminist writer, has written a book that is both entertaining and thought-provoking. The book is about a woman who has a fear of flying, and her journey to overcome her fear. The book is well-written, and it is a good read for anyone who is interested in the topic of fear of flying. Erica Jong has written a book that is both entertaining and thought-provoking. The book is well-written, and it is a good read for anyone who is interested in the topic of fear of flying.

**Fear of Flying**
by Margaret Minsky
New American Library, 311pp, $1.95
Here is one of those books which impresses in Read more at 8:00pm at a bookstore near you. The writing is excellent, and the ideas are well developed. Erica Jong, a well-known feminist writer, has written a book that is both entertaining and thought-provoking. The book is about a woman who has a fear of flying, and her journey to overcome her fear. The book is well-written, and it is a good read for anyone who is interested in the topic of fear of flying. Erica Jong has written a book that is both entertaining and thought-provoking. The book is well-written, and it is a good read for anyone who is interested in the topic of fear of flying.
Dorm contest to save electricity announced

By Mike McNamara

MIT dormitories have a chance to win $100 prizes this winter in a contest to see which can use the most electricity.

Prizes will be awarded each month to the dormitory which uses the smallest fraction of its expected electricity usage in a contest sponsored by Physical Plant, the Housing and Dining Office, and the MIT Environmental Engineer.

The contest winners will be awarded by the Undergraduate Association as administrator of the contest, with beginning the month of November, according to John Sallay '78 (TDC). Announcement of the November winner will be made this week, Sallay said.

The contest is part of efforts by Physical Plant and Environment-
Offer open to students and faculty only. Present your ID at our reception desk.

WE DO!

"Way to go" Brands Mart!

BRANDS MART
Closed Door Showroom

BOSTON
280 FRIEND STREET • BOSTON, MASS. 02114
(NEAR NORTH STATION)

HOURS: Mon., Tues., Fri 9a.m.-6p.m., Wed., Thurs. 9a.m.-9p.m., Sat. 9a.m.-2p.m.

$69.95 VALUE with the Purchase of any of these Stereo Systems
Offer expires 12/31/74

THE THREE PDA INS/NAV RF

Systetns other than the above include:

Marantz 2230
AM/FM Stereo Receiver
2 Studiocraft SC Speakers
BSR 610/6WX Changer
With Base, Cover & Cartridge

Marantz 2210
AM/FM Stereo Receiver
2 Studiocraft 55C Speakers
BER 310AXE Changer
With Base, Cover & Cartridge

Marantz 2210
AM/FM Stereo Receiver
2 Studiocraft 55C Speakers
BER 610/6WX Changer
With Base, Cover & Cartridge

Marantz 2210
AM/FM Stereo Receiver
2 Studiocraft 55C Speakers

CALCULATOR ALSO AVAILABLE WITH PURCHASE OF ANY OTHER STEREO SYSTEM WHICH INCLUDES BMI SPEAKERS
(Systems other than the above include: Receiver, turntable and BMI speakers)

$239 NOW

$299 NOW

$399 NOW

$499 NOW
Smith to chair privacy group

(Continued from page 1) - The Tech just last week. Many of the administration members agreed that the report was a good one.

"It seems almost customary at MIT to appoint a committee to write a report, only to share the report," Associate Dean for Student Affairs William Spear said. "I had thought that was what happened to the privacy report, I think. [Professor Eugene Skolnikoff and (Professor Robert) Prince are the current chairs of the privacy committee] thought so too." 

"There was no sense of urgency to implement the report," Skolnikoff, director of the MIT Center for International Studies, said. "There was no pressing issue when the report came out. No one thought much about it.

Other members of the committee referred to similar thoughts. When asked what had happened to the privacy report, Assistant Professor of Management Jeffrey A. Melman, a supplemental member of the committee, replied, "I'm trying to find out myself." Melman added that "the gears started to turn" after the report was issued. "I got bogged down," and that he had lost track of the progress of the report.

Subtle Effects

Despite the lack of attention received by the report, officials said they thought it had considerable effect on thinking about privacy at MIT. "I think a great number of people modeled their procedures after reading the report," Associate Dean for Student Affairs James J. Bishop said. "In my own years with the Dean's Office, I've found that policies have shifted considerably on what is kept in student files.

Bishop said that the privacy report was used extensively by the administrative group established this fall to study MIT's response to the Buckley amendment. "We have used the report for ideas and for language in our policy statements," Bishop said. "The Buckley amendment puts into law many of the practices that MIT already followed, and we've recognized that fact." The report had small effects administratively, but was still influential, according to Bishop. "MIT moves in several ways, and a lot takes place informally," he said. "There hasn't been a primary decision handed down from above, but there have been changes.

Some members of the committee felt, however, that the informal effects of the report were directed in the wrong areas. "The committee basically found problems with privacy at MIT aren't that bad in the center," she said. "We were more concerned about the periphery," Melman said. "But the report got more attention because the central offices that it didn't come from individual faculty.

As a result, Melman said much of the report's influence was wasted. "Where the influence was least, the problem was the worst, and the influence was greatest where the awareness was the greatest," he said.

"Yes, the report hit the wrong place," agreed Special Assistant to the Provost Louis Menard III when questioned by The Tech. "It would have had a lot more influence, however, if the committee had been made active. They could have insisted on information from departments, set up guidelines, and made further reports to the faculty that would have kept the issue in the public eye.

One specific issue that administrators agreed the committee should have influenced was student review and challenge of information in files, as provided by the Buckley amendment. "There would have been a process already in effect for student access to files, a process already in existence," Skolnikoff said. "The problems of challenging information in files is now much more difficult than it would have been three years ago. Records have a tendency to grow.

"It seems almost customary to interpret the report as a call for more influence. It was an attempt to pass through the report as a call for more influence. It was an attempt to pass through the committee to the folks that are doing it." He added that "the gears started to turn after the report." The committee also recommended that the faculty use written comments to students to identify problems in the grading system. The committee also recommended that the faculty use written comments to students to identify problems in the grading system.

Faculty study grades report

(Continued from page 1) unchanged, the committee suggested a number of changes to focus on the tendency for grades to vary over time. "Lack of willingness to flunk students publicly," said Kaplow, is one cause for such variation. The committee proposed that the grade of "B" should be given out only for the record used outside of MIT. The committee also recommended that a supplemental member of the committee be added to the committee to ensure students to students to identify problems in the grading system. The committee also recommended that the faculty use written comments to students to identify problems in the grading system.

Steve Wallman '75, Undergraduate Association President, said the faculty told the committee that "if there's grade inflation, we've not seen the same thing at all." He recommended that the faculty not concern itself with getting "normal" distributions of grades for all subjects, but that faculty members should "vote for honest evaluations of the work of their students."
Basketball loses to Howard

By Glenn Brownstein

Over the last two years, MIT varsity basketball teams have compiled a record of 10-36. Although it is still too early to tell if this year's squad will significantly improve on that record, the Engineers took a large step forward Saturday night by playing with a tall and talented Howard team for nearly thirty-five minutes before succumbing, 99-82.

Most noticeable is the fact that the Engineers now entered into serious foul trouble early in the game, the outcome might have been completely different.

Kenny Armstrong '75 picked up four first-half fouls and captain Alan Epstein '75 acquired three, forcing coach Frank O'Brien to go to his bench early. Howard had a decided advantage in the inexperienced MIT guards and the Engineers' inability to move smoothly with the substitutions, turning a 2-27 edge into a 54-50 halftime lead.

MIT shot over 60% in the first half (17'26") but found itself trailing by fifteen at the half because of rebounding, specifically on the Howard offensive boards. The tall (averaging 6'0") Howard forwards easily outrebounded and outjerked their Engineers counterparts, scoring at least twenty first-half points on second and third chances.

Despite the large deficit, MIT never gave up, and scored the second half's first twelve points to cut Howard's lead to 54-45. A heart rate-tempo, scientifically cooled down the hot Engineer stooging, though, and Howard's halftime timeout and offensive board strength moved it to a 60-48 lead with about thirteen minutes left.

The Engineers managed to put together one last effort, out-scoring Howard 26-14 over the next seven minutes to cut the gap to nine. Two unanswered Howard baskets made it 86-73 with four minutes left, and then Peter Jackson '76, who had played another excellent game, scoring 22 points and pulling down six rebounds, fouled out, leaving the Engineers without anyone to stop Howard's strong rebounding forwards. In the Acaide game, MIT could not cope with its height disadvantage without Howard stretching its lead to 92-77 before both teams cut their subs with about two minutes left.

Although the Engineers lost to Howard by seventeen points, they placed second in that event in improving upon last year's three-point defeat and remaining competitive with the superior Howard team throughout the game.

Cam Lange '76 led all Engineer scorers and rebounders, tallying 21 points and pulling down nine rebounds. Armstrong had five second-half points, five rebounds and three assists. Mike Ryan '76 led the Engineers with 19 points.

Both teams shot extremely well, MIT hitting 66% of its field goal attempts and Howard sinking 43 of 83 from the floor.

Discover America, run a rally

By Dave Dobos

Winning nine of 14 events, the MIT indoor track team opened the season with an impressive 74-43 victory over Lowell Tech - Saturday at Rockwell Cage.

Rich Okine '77 led the team, racking up 9 points with a first in the hurdles and a second in the 500 and by running a leg in the winning mile relay. Greg Hunter with a personal best in the shot put for first, and a second in the hurdles behind Okine. Kunzenko won the long jump and placed second in the triple jump. Mike Ryan '76 added five more when he leaped 21'3" in the triple jump.

The first checkpoint. Our time was recorded at this point, and we were penalized for each of the six seconds we arrived late. This margin is determined by coming to the exact checkpoint to the time it should take if the route is traveled using the instructions. We were off by 45 seconds on the second leg, we came in over one mile farther and second, we slightly overshot in trying to make up the lost time and miles early. Making a turn on the fourth leg, we drove ten minutes before realizing our mistake. As it turned out, the next checkpoint was just beyond the missed turn, so we found ourselves in fifteen minutes late. The fifth and final segment of the rally was a DI, or Discover Yourself leg, where our time was calculated with the fastest mph and speeds over the leg compared with those given in the instructions. We were off by 45 seconds on that leg, which placed us in overall 38th place finish in the rally out of a field of 45 cars.

Undaunted, we are going to try again next Sunday in a rally starting along Route 128 in the early afternoon. As Dave Tenenbaum said, "You pay somebody to lead you over the country, while at the same time they try to lose you by asking you to find your way using instructions which require you to find signs and landmarks - but it's fun!"

Perhaps running it up best is a bumper sticker I have on my car. It reads, "Discover America, get lost on a rally."

Trackmen take opener; rout Lowell Tech 74-43

By David Schalder

If you have ever had the urge to try a road rally and do the impossible, then you have experienced the feeling that drove me to embark on a two-week rally. Just two weeks ago, Dave Tenenbaum '74 and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the country being the rally, and I spent one day driving around the countryside taking about the coun